



Teacher Resource Notes – KS1-KS2
The Far and the Near
International Art in St Ives
6 October 2012 – 13 January 2013

These notes are designed to support KS1-2 teachers in engaging students as they explore the art work. As well as factual information they provide starting points for discussion, ideas for simple practical activities and suggestions for extended work that could stem from a gallery visit.

To book a gallery visit for your group call 01736 796226 or email stivesticketing@tate.org.uk.

Season Overview

This season Tate St Ives provides an opportunity to view St Ives art alongside British and International modernists such as Henri Matisse, Henry Moore and Jackson Pollock, as well as contemporary artists such as Yto Barrada and Nicholas Hlobo. Over fifty artists from 1900 to today, selected from Tate's global collection, are shown in a series of themed rooms. These open dialogues between the practice of St Ives artists, such as Patrick Heron, Barbara Hepworth, Trevor Bell, Sandra Blow and Alan Davie, and the historic modernist context, as well as contemporary relationships between Modernism and international art.

The Heron Mall shows a sculpture by Yto Barrada, raising themes connected with a sense of place, including the aesthetic and political effects of tourism on a location.

Gallery 5 considers the artist's studio, both as a site for abstraction and as a means of framing views of the outside world. It includes paintings Patrick Heron made in his Porthmeor studio, as well as work by Pierre Bonnard and Georges Braque.

Gallery 4 explores the connections between painting, Constructivism and architecture. A painting by Trevor Bell is displayed alongside constructivist reliefs by Charles Biederman and Victor Pasmore as well as a contemporary sculpture by the Algerian artist Kader Attia, which explores the political and social context of a pier built over a popular beach by the Algerian government.

Gallery 3 displays work connected with themes of improvisation, automatism, symbols and emergent forms in the work of artists including Alan Davie, Barbara Hepworth, Max Ernst and Jackson Pollock. The experimental and influential short film *Tusalava* by New Zealand artist Len Lye is also shown in this room.

The Apse The theme of material action and the presence or absence of the body is explored in this space. It includes works by Sandra Blow, Alberto Burri and Cuban installation and performance artist Tania Bruguera. Bruguera uses tea bags for her work which examines post-colonial India and was worn for an actual performance.

Upper Gallery 2 extends the idea of the body in relation to still-life. William Scott's paintings suggest the sensual body and new sculpture by Sarah Lucas uses everyday materials. These are shown alongside pots by Bernard Leach and Shoji Hamada which use the language of the body (eg neck, belly, foot) to describe ceramic form.

Lower Gallery 2 invites dialogues between the male and female gaze and Western and non-Western perspectives on the female nude. The influence of Primitivism on early modernist sculptures by Barbara Hepworth and Henry Moore is explored, and contemporary paintings and sculptures by Rebecca Warren, Dorothea Tanning and John Currin question the presentation of the female form. This gallery includes work by Jacob Epstein, Alberto Giacometti, Henri Matisse and Amedeo Modigliani.

Gallery 1 presents the theme of economy of line, form and materials. Work by Wilhelmina Barns-Graham, Terry Frost, Ben Nicholson and John Wells is displayed with contemporary drawing by Anna Barriball and sculpture by Karla Black, using contingent and transformed materials. This gallery also shows photography by experimental modernists Katsuhiko Yamaguchi and Shozo Kitadai, who were members of the Japanese new media art collective Jikken Kobo.

The Studio off Lower Gallery 2 is a resource area for this exhibition

Ways of Looking: ideas for KS1-2 groups

Listening to others/responding personally/sensory experiences

A huge amount of information can be revealed just by asking the question 'what do you see?' Once a few ideas are circulating, this often cascades into very imaginative and perceptive ways of viewing the work. Asking 'why do you say that?' invites more considerations and sharing of ideas from students.

- What word(s) does the work make you think about?
- Have you seen anything like this before?
- What do the titles tell you?
- How does it feel to be part of this space?

Visual experience/what can you see

What materials and processes has the artist used to make the work? Have you seen this material in art before? Do you think some materials have more relevance to art than others?

- Is the work part of a series; does the artist paint this subject frequently?
- What is it? (painting, collage, etc)
- How is it displayed? What space does it occupy and how does it relate to other work in the exhibition?
- What is the scale of the artwork and how does this affect our relationship to it?
- Is the work made to be permanent?
- What tactile/surface qualities does the work have?
- Does the work show signs of age?
- What do the archive materials add to your understanding?

Communication of ideas and meaning

- What do you think the artist wants to communicate?
- Is it about real life?
- Is there a story or narrative in the work?
- Does it communicate an issue or theme?
- Does it have cultural, social or political meaning?
- Does it relate to contemporary life?
- Does the title affect the meaning of the work?

Art in context/cultures/times. Local/national/global

- Is the work about a particular place or person?
- Who is the artist? Is it important to know who created the work? Does the artist's background inform the work?
- Does the work comment on contemporary society?
- Does the work relate to a particular period in history?

Heron Mall



Yto Barrada

Palm Sign 2010

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Yto Barrada was born in Paris in 1971 and lives and works in Tangier, Morocco. She studied History and Political Science at the Sorbonne and photography in New York. Her work is concerned with the development of Morocco and its relationship with Europe; *Palm Sign* symbolises the tourist marketing of Morocco as an exotic destination. Barrada takes a stand against the destruction of nature by the construction of tourist resorts.

Fairground lights Are you surprised to see light-bulbs in a sculpture in a gallery? Discuss where you have seen light-bulbs used in a similar way, maybe on holiday or days out? What mood does this sculpture create? What do the colours make you think about?

Symbols of place The palm tree is a symbol of Morocco as a holiday destination; palm trees are also used in advertising Cornwall and St Ives tourism. Have you seen any adverts or signs in St Ives depicting palm trees? Make drawings about the signs and symbols you would design for your home town.

Nature or artifice Yto Barrada is concerned about the natural environment being destroyed by tourist development. Discuss your preferences for holidays in unspoilt, natural places or tourist destinations such as Disneyland, where resorts are built especially for holidays. Make drawings of *Palm Sign* in the gallery, then walk around St Ives and record living palm trees in observation drawings and with your cameras; what do you find out when you look really closely?

Gallery 5



Patrick Heron

Harbour Window with Two Figures, St Ives: July 1950 1950

© The estate of Patrick Heron

Patrick Heron lived at Eagle's Nest, between St Ives and Land's End, and also worked in the Porthmeor Studio previously used by Ben Nicholson. He was a painter who loved colour and admired the French artists Georges Braque, Henri Matisse and Pierre Bonnard. He was also a critic who championed St Ives artists and created an international dialogue between St Ives, the critic Clement Greenberg and the American Abstract Expressionists.

How many windows? How many windows would you expect to see from the title? How many windows has Heron painted? Do you think it is easy to pick out the figures in this painting? Make a list of what else you can observe.

Abstract or figurative? Would you say this painting is abstract or figurative? Record how many in your group think this is an abstract painting and write down some of the reasons given. How many different ideas does your group have about what makes an artwork abstract?

Shallow space Compare this painting to other work in the gallery. Space is organised in very different ways by Braque and Heron and Bonnard and Matisse. How do Bonnard and Matisse create deep space?

Interior/exterior Do you know any other artists who painted from inside a building looking out through a window? Make drawings through windows in Tate St Ives, including some of the gallery space in the foreground. Can you identify where in St Ives harbour Heron may have painted this view?

Gallery 4



Mary Martin

Inversions 1966

© The estate of Mary Martin

Mary Martin (1907-1969) painted still-life and landscapes and taught drawing, design and weaving, then made her first abstract reliefs in 1951. She married the artist Kenneth Martin in 1930; they worked together and exchanged ideas but rarely collaborated in their art. Mary Martin constructed reliefs for the Orient Line's S.S. *Oriana* in 1960 and was joint first prize winner at John Moores Liverpool in 1969. This 1.8 x 7.3 m (6ft by 24ft) wall relief uses open half cubes set out in rows and grids to create light, reflection and movement.

Industrial Materials Mary Martin's work is constructed from industrial building materials: aluminium and wood panel. Have you seen work by other artists that uses materials found in architecture or construction? Invent ideas for sculptures and reliefs using materials you might find in your house. Can you think of recycled materials you could use to construct a wall relief?

Mathematical progression and rules of proportion Martin developed her constructions with simple rules, patterns, measurement, geometry, number systems and repeated forms. What shapes do these planes suggest to you? Is there a pattern for repeating shapes across this grid? Invent a shape and a number system for your own relief and make drawings about your ideas.

Machine or hand made? Look very closely at the relief; do you think this was made by industrial tools or hand made by Martin. What clues can you find?

Absence of colour? This work is made from only black painted wood and polished aluminium, but constant changes in colour occur. Where does the colour come from? Walk along the length of the relief and see how the colours in your clothes become part of this art work. Pick out your reflection in sections of the surfaces and make quick drawings of your distorted shape and movements.

Gallery 3



Alan Davie

Celtic Dreamboat 1 1965

© Alan Davie

Alan Davie was born in Grangemouth in Scotland and studied at Edinburgh College of Art in the late 1930s. He is a painter, printmaker and musician, and has kept a studio in Cornwall since 1950. He has travelled extensively, looking at the work of artists such as Joan Miró, Pablo Picasso, Paul Klee and Jackson Pollock. Davie has never regarded himself as part of a group or movement or as an abstract artist, but brings together a colourful mix of Surrealism, Jungian primal forms, Zen and signs and symbols from visual languages common to disparate Western and non-Western cultures. Improvisation, spontaneity and intuition are important in his work.

Printmaking possibilities Lithography, like many printmaking methods, allows an artist to experiment with different colour combinations. The *Celtic Dreamboat* prints show how Davie added different colours and patterns to the black and white drawing; which is your favourite? What colours, shapes and patterns would you add?

Poetic titles Davie titles his work after completion, allowing the work to suggest words to him. What titles would your group suggest to rename this work? Make a word list and use this to help you create poems.

Automatic doodles Davie often uses the surrealist automatism technique to begin his work without any preconceptions. Without looking at your page, quickly draw some doodles in your sketchbook and then investigate what might emerge there. Do you see any fantastic creatures or landscapes in the shapes?

Mythologies and narratives Davie's work often suggests myths and ancient stories from various global cultures. What could be the story of *Celtic Dreamboat*? Make a storyboard that illustrates your ideas.

Apse



Tania Bruguera

Made in India 2001

© TATE and Studio Bruguera

Tania Bruguera was born in Havana, Cuba in 1968 and trained in Havana and Chicago. She works in installation, film and performance art, teaches at the University of Chicago and also founded *Arte de Conducta* (Behaviour Art), the first Latin American performance studies course. Her work is concerned with the relationship between art, control, politics and power; she performed *Tatlin's Whisper* in August 2012 in the Tanks at Tate Modern. This cloak was part of an installation based on the tradition and growing of tea and the complex colonial relationship between Britain and India; it was worn as part of a performance.

Story cloaks and costumes Think about a product made in your local area and sketch designs for cloaks or costumes that tell the story of its production; what unusual materials could you use?

Time for tea How long do you think this art work might last? What will happen to tea, as a natural organic product over time? Why do you think some art is made in materials such as stone or bronze, which last a very long time? Find examples of art works in the exhibition that will last for different times.

Installation inventions This cloak was a part of a larger installation; discuss what else you would include in a display about the story of tea. What 'props' could you design and make about growing, picking, transporting, packaging and drinking tea? Make mind maps to produce ideas you could develop and research back at school.

Tea in art Which other artist in this show has used tea in their work?

Upper Gallery 2



William Scott

Ochre Still Life 1958

© The estate of William Scott

William Scott (1913-1989) was born in Greenock, on the west coast of Scotland, and moved to Ireland as a child. He studied in Belfast and won a scholarship to the Royal Academy in 1931. Scott was influenced by European artists like Pablo Picasso, Amedeo Modigliani and Paul Cézanne and ran a painting school in Pont-Aven in Brittany in 1937. Scott visited America in 1953 where he met Mark Rothko, Jackson Pollock and Yves Klein. From 1946-56 Scott was senior lecturer in painting at the Bath Academy of Art and made frequent trips to Cornwall, becoming good friends with many St Ives artists. He was one of the sixty artists invited by the Arts Council to exhibit at the 1951 Festival of Britain, and in 1958 he represented Great Britain at the Venice Biennale. His work included still-lives, landscapes and nudes.

Clues and identities Do you think this work is about abstract shapes and patterns, or can you discover still-life objects in this painting? Discuss the clues you can find in these simple forms and background that might identify saucepans, pots and tabletops. Draw studies of the ceramic bowls, vases and jars in this space and make arrangements of those shapes, using ideas from William Scott.

Many shades of ochre Did you know what colour ochre was before you saw this painting? Do you know where the colour ochre comes from? How many different shades of ochre can you find in this work? Can you find ochre in the ceramics in this gallery?

Floating rows There is no shadow in this painting and the objects appear to be stacked up in rows above each other. How many still-life objects are squeezed into this work, including those cropped by the edge of the picture frame?

Lower Gallery 2



Alberto Giacometti

Standing Woman 1958-9, cast released by the artist 1964

© ADAGP, Paris and DACS London 2002

Alberto Giacometti (1901-1966) was a sculptor, painter, draughtsman and printmaker. Giacometti was born in Switzerland to an artistic family and studied in Geneva and Paris, experimenting with Cubism and Surrealism. He was awarded the grand prize for sculpture at the Venice Biennale in 1962.

Feelings and Adjectives Do you feel a sense that this fragile sculpture of a woman is almost disappearing? Why do you think parts of the body are missing? Make a word list describing how you feel about this sculpture and use it to begin poems back at school.

The shadow that is cast Giacometti said he was not sculpting the human figure but the shadows it cast. Make drawings of each other outside by looking at shadows, not the actual person. Can you tell who somebody is by looking at their shadow?

Clay modelling Giacometti often reworked his sculptures many times in clay, building them up and stripping them down again before casting them in bronze. Can you see how he added small pieces of clay, and can you tell where Giacometti removed parts of his sculpture? How would you describe the surfaces made by this hand building process? Make drawings to compare this work with other sculptural process such as hand carved stone by Barbara Hepworth and Jacob Epstein or the work of Rebecca Warren.

Gallery 1



Nicholas Hlobo

Macaleni lintozomlambo 2010

© Nicholas Hlobo, courtesy Stevenson Gallery, Cape Town

Nicholas Hlobo (b1975) is a South African Xhosa artist who works in Johannesburg. He gained a Bachelor of Technology from Technikon Witwatersrand in 2002. His work is produced using diverse materials such as rubber, ribbon, lace and found materials. He was the Rolex Visual Arts Protégé 2010-11 and exhibited in *The Rainbow Nation*, a show of work by three generations of South African sculptors, in 2011-12.

Xhosa language Hlobo comes from the Xhosa culture and often uses his native Nguni language for titles; what do you think the title might mean? How does not understanding the title make you feel?

Satin ribbons Is it surprising to see work by a male artist using stitching and ribbon? Do you usually associate these with women and domesticity? Or perhaps the work makes you think about skin stitched together?

Tea memories Many people were taken from Africa to be slaves on tea plantations; why do you think Hlobo uses tea in art to connect with this cultural history?

Painting or Drawing? Do you think Hlobo is painting with tea? Or is he drawing with fabrics and stitches?

Resources

There is a Guide to the Exhibition on sale in the bookshop: *The Far and Near* £5.95

Weblinks

www.tate.org.uk Visit the Tate website for glossary definitions and for work in the Tate Collection.

www.tate.org.uk/whats-on/tate-st-ives/exhibition/

www.bloomberg.com/news/2010-06-28/rolex-names-artists-to-work-with-anish-kapoor-brian-eno-in-mentor-program.html (Nicholas Hlobo)

www.britishcouncil.org/greece-arts-and-culture-sarah-lucas-

www.caldwellgallery.com/bios/biederman_biography.html

www.charlesbiederman.net

www.designboom.com/contemporary/chenzhen3.html

www.frithstreetgallery.com/press/artist/anna_barriball

www.henry-moore.org/hmi/exhibitions/sarah-lucas-ordinary-things

www.phillipsdeputy.com/ (chen zhen)

www.saatchi-gallery.co.uk/artists/anna_barriball.htm

www.stivesarchive.co.uk/

www.taniabruquera.com

htmtworooms.co.nz/artists/resident/sarah-lucas/

www.ytobarrada.com

Books

Biederman, C. (1948) *Art as the Evolution of Visual Knowledge*. RedWing: University of Michigan

Blake, N., Fer, B., Frascina, F., Garb, T. and Harrison, C. (1993) *Modernity and Modernism* London: Yale University and The Open University

Button, V. (2007) *Ben Nicholson* London: Tate

Button, V. (2009) *St Ives Artists A Companion* London: Tate

Cooper, E. (2003) *Bernard Leach Life and Work* London: Yale University Press

Cross, T. (1994) *Painting the Warmth of the Sun*. Wellington: Halsgrove

Curtis, P. (1998) *Barbara Hepworth St Ives Artists* London: Tate

Deutsche Bank AG (Eds) (2011) *Yto Barrada* Berlin: Deutsche Guggenheim

Elkins, J., Kim, A. and Vicharska, V. (Eds) (2010) *Art and Globalization* US: Pennsylvania State University

Green, L., (2012) *Wilhelmina Barns-Graham: A Scottish Artist in St Ives*. Fife: The Barns-Graham Charitable Trust.

Hall, D. and Tucker, M. (1992) *Alan Davie* London: Lund Humphries

Harrison, C. (1997) *Modernism* London: Tate

Herkenhoff, P., Schwartzman and Storr, R. (2003) *Louise Bourgeois* London: Phaidon

Lynton, N. (2007) *William Scott* NY: Thames and Hudson

McNay, M. (2002) *Patrick Heron*. London: Tate

Page, S. (Ed) (2006) *Bonnard The Work of Art: Suspending Time*. Paris: Lund Humphries

Peterson, S. (2004) *Shoji Hamada A Potter's Way and Work* London: A & C Black

Sidlina, N. (2012) *Naum Gabo* London: Tate

Stephens, C. (2000) *Terry Frost* London: Tate

Stephens, C. (2006) *Roger Hilton* London: Tate

Stephens, C. (Ed) (2008) *The History of British Art 1870- now*. London: Tate

Stephens, C., Clark, M., Hughes, S. and Fitch, A. (Eds) (2010) *Peter Lanyon*. London: Tate

Stutzer, B. (Ed) (2012) *The Unseen Giacometti* Zurich: Scheidegger and Spiess AG

Weisinger, V. (2012) *Alberto Giacometti A retrospective*. Malaga: Fundacion Museo Picasso

Whybrow, M. (2006) *LEACH Pottery St Ives* St Ives: Beach Books

Ideas for follow-up with links to cross-curricular themes

Geography and the Environment

Tourism developments

Yto Barrada communicates ideas about the effects of tourism on an environment in her art. Use St Ives or your home town to investigate changes that tourism can bring and the effects on the local environment and population. St Ives Archive, museums and local archives as well as the internet, can provide archive photographs, text resources, audio recordings and research for your project.

Travels around Tate St Ives

Use a large world map with different colour-coded thread and map pins to investigate:

- Pre-St Ives modernists – where did the artists who influenced St Ives artists come from?
- St Ives – where did the St Ives artists in the show come from?
- Where were the international contemporary artists in the show born?

Add images to your display about the art created by these artists and their own cultural heritage.

Literacy

In your own words

Produce a guide to this show for other schools visiting Tate St Ives. What advice about visiting a gallery would you give? What important or favourite works would you focus on? You could include interviews, questionnaires, and descriptions of work in your own words, images, maps and drawings. Choose a suitable format and software programme to complete the guide.

Numeracy

Measuring the exhibition

During your gallery visit collect and record data that you can analyse back in the classroom. Produce graphs and charts, using ICT. Here are some ideas:

- How many different types of work are there in the exhibition, eg figurative paintings, abstract paintings, sculptures, reliefs, films and photographs?
- Which are the largest and smallest works in the show? What is the ratio between them?
- What are the dates of the newest and oldest works in the show? What is the time difference?
- Shapes – how many different shapes can you identify?

What else can you count and record in the galleries?

Mathematics in nature

Charles Beiderman based his work on seeing and abstracting structural processes found in nature. He simplified structure in nature to geometric elements and used relief, rather than two-dimensionality, to describe space. Find geometric shapes by observing the structure of plant forms or animals and use books and the internet to research mathematics found in nature. Produce a display of reliefs based on Beiderman's work, plus artwork, text and photographs.

Mathematical rules and patterns

Consider Mary Martin's *Inversions* 1966 and use graph paper to invent a mathematical number system for moving, measuring and repeating colours and shapes around the grid. Develop this into a relief that creates movement and colour.